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ABSTRACT

The second session of a proposed 3-year annual summer Cultural and Creative Arts Program was held in 6 selected Monongalia County, West Virginia, schools for first- through sixth-grade pupils. Objectives were to emphasize the distinctive cultural character of Appalachia and to emphasize exploration and experimentation rather than mastery of formal rules and techniques. The program was evaluated in terms of pupil reaction, pupil achievement, pupil adjustment, and parent reaction. Osgood's Semantic Differential, the Pupil Adjustment Inventory, specially constructed achievement tests, and interviews with parents and pupils were used. Of 12 activities offered in the program, the 5 attracting the largest number of pupils were ceramics, painting, crafts, musical instruments, and folk dance. Significant improvement in achievement level was found in 8 of 12 instructional areas. Significant improvement in pupil adjustment was found in achievement as related to aptitude, attitude toward school work, personal worth, activities and interest, attitude toward school, and the school's influence upon the pupil. The 2 suggestions most frequently made by parents in regard to program improvement were extending facilities to accommodate more children and improving transportation facilities. Deficiencies in facilities, materials, and equipment were found at all 6 schools. In the opinion of the evaluation staff, the specific objectives of the Cultural and Creative Arts Program were met. (JH)

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EVALUATION OF THE CULTURAL AND CREATIVE ARTS PROGRAM IN MONONGALIA COUNTY

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For
The Board of Education
Monongalia County

by

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INTRODUCTION

During the five week period beginning June 12 and extending through July 14, 1967, the second session of a proposed three year annual Cultural and Creative Arts Program was held in six selected Monongalia County Schools. This program was funded under Title III of the Elementary and Secondary Education Act of 1965, which provides financial aid to individual school districts for the operation of supplementary educational centers, services and activities.

While the percentage of economically deprived children in Monongalia County far exceeds the national norms, admission to the program was not limited to this group. Instead, the selection of first through sixth grade pupils was based upon indications of a need for the kinds of experiences to be offered by the program.

Both the planning and execution phases of the program were directed along three unique guidelines:

1. The emphasizing of the distinctive cultural character of Appalachia, in the belief that entering the new through the gateway of the familiar provides for more rapid and extensive accomplishment and satisfaction.
2. The abandonment of ridgidity in both classroom structure and procedure to allow for uninhibited exploration, sampling, and testing by pupils.
3. The placement of emphasis upon exploration and experimentation rather than upon the mastery of formal rules and techniques.

Provisions for executing this plan which was submitted to and approved by the Federal government were made by the following two means:

1. Acquisition of the services of highly qualified personnel to serve in these capacities:
    a. Teachers, whose responsibility it was to provide inspiration, guidance, and practical help associated with necessary art techniques.
    b. Teacher aides, who were to assist with classroom activities in whatever ways were deemed desirable by the teachers.
    c. Supervisors, who were responsible for ascertaining that the objectives of the program were being realized in each of the four specific areas of the arts.
    d. Building coordinators, who were responsible for initiating and supervising the scheduling of classes and pupils, maintaining a line of communication between individual teachers and between teachers and other program personnel for attending to any emergency situations which might arise, and for general building management.
    e. Consultants, who were responsible for determining the program goals in each of the four areas of the arts as well as the equipment and supplies necessary for their realization.
    f. Evaluation specialists, whose task it was to evaluate the on-going program in respect to the expressed objectives.
    g. Custodians, who were to maintain the six physical plants and the equipment therein at a level satisfactory to the needs of the program.

   h. General program director, who was responsible for the overall organization, supervision, and coordination of the program.

2. Preparation of the necessary equipment and materials of the following six Monongalia County school buildings: Cheat Lake Junior High School, Central Elementary School, Waitman-Barbe Junior High School, Clay-Battelle High School, Osage Junior High School and Sabraton Junior High School.

STATEMENT OF THE PROBLEM

The purpose of this study was to conduct an evaluation of the 1967 Cultural and Creative Arts Program of Monongalia County. The following features of the program were evaluated:

1. Pupil reaction to the four specific areas of the arts both prior to and immediately following participation in the program
2. Pupil achievement in the four areas as indicated by their classroom performance during the initial and final phases of the program
3. Pupil adjustment as evidenced by their classroom behavior at the beginning and at the end of the five week session
4. Pupil reaction to the program in terms of its desirability to them
5. Parental reaction to the program.

In addition to the evaluation procedures described above, a follow-up evaluation of the 1967 Program will be conducted in January 1968 for the purpose of ascertaining the permanence of the results indicated by this initial evaluation report.

PROCEDURES

General Procedures

Prior to the commencement of classes a random sample of one hundred subjects from the population of 1,034 children chosen for participation in the program was selected through the employment of a random numbers table. A proportionate number of families of these one hundred subjects were drawn from each of the six Centers in a similar random manner in order to yield a grand total of forty sample families. Appropriate instruments of evaluation were administered by qualified personnel to all sample children and to one parent from each sample family insofar as members of these two sample groups were available. Sample children were rated in terms of adjustment and achievement in the specific activities by the classroom teachers.

Evaluation of the teaching, the physical plants and equipment, and the available materials was based upon the direct observation and inspection of the Evaluation Coordinator, Dr. Arthur N. Hofstetter, and his staff.

Instrument. All but one of the instruments employed to measure expected progress were either specially constructed or adapted by the evaluation staff to meet the unique requirements of the Monongalia County Cultural and Creative Arts Program.

Children's Interviews. A First Children's Interview was administered to the sample children during the initial phase of the program in order to assess their existing levels of interest and participation in activities related to dance, drama, art, and music. During the final week of the Program a Second Children's Interview was employed as a means of obtaining indications of change and general reaction to the Program as a whole.

Attitudinal Measurement. Osgood's Semantic Differential was selected for the purpose of detecting changes in attitudes towards the specific Cultural and Creative activities offered by the Program. While pupil attitudes related to control items such as "Doing What Dad Said Not To Do" were expected to reflect constancy on initial and final administrations of the instrument, reactions to items such as "Instrumental Music" and "acting" were expected to change as a result of participation in the Program.

Pupil Adjustment Inventory. The Short Form of the Houghton Mifflin Pupil Adjustment Inventory was utilized by teachers both at the beginning and at the end of the five week program. This instrument permits the rating of pupils in terms of overt, specific behavior, thereby minimizing the error of human judgment. As Bauernfeind has noted,"...it requires raters to think in terms of facts, rather than general impressions, in making their ratings."[1]

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[1] Bauernfeind, Robert H. and Ascar Kristen Buros (eds.), The Fifth Mental Measurement Yearbook (Highland Park, New Jersey: The Gryphon Press, 1959), p. 100.

Achievement Tests. In order to provide a common basis for judging pupil progress in the twelve separate activities offered in the Program, an appropriate rating scale was constructed for each by Dr. Arthur N. Hofstetter and Dr. Leo Horacek. The selection of criteria was determined by experts in the areas concerned. Initial and final ratings by teachers were therefore assumed to indicate changes effected as the result of participation in the program.

Parents' Interview. During the week immediately following the termination of the program a *Parent's Interview* was administered to one parent from each of the forty sample families by a trained interviewer. This instrument was constructed for the purposes of obtaining information regarding family background, current interests and ctivities, and reactions to the Cultural and Creative Arts Program.

Evaluation of Creative Arts Center. A single form was developed by the evaluation staff to permit comprehensive ratings of (1) the teacher, (2) the physical plant and facilities, and (3) materials and equipment. Ratings were made on a ten point Lickert Scale. Twelve criteria were included for the ratings of teachers, eleven for rating physical plants and facilities and five for rating materials and equipment. Evaluation of the Creative Arts Centers were conducted by members of the evaluation staff.

REVIEW OF PERTINENT LITERATURE

In a recent article, a member of the Committee on Educational and Psychological Testing of the American Educational Research Association answered the currently vocal critics of educational testing with the following statement:

> The measurement of change presents a problem that is of primary significance to education. Without a reliable estimate of the degree of change characterizing a student's or group's performance, valid appraisals of methods of instruction, of materials used in instruction and of other variables influencing achievement cannot be made.[2]

When one is concerned with the measurement of achievement occurring within the boundaries of a project such as Monongalia County Cultural and Creative Arts Program, the need for objective measurement of achievement appropriate to the stated objectives of the program becomes as essential as when one is concerned with the more conventional goals related to traditional subject matter areas.

Although the need for concern with matters of validity, reliability and usability is always present, the evaluation of a program such as this requires that particular attention be directed towards the possibility of pre-test influence upon the future direction to be taken by the learner. This potential power of tests to exert influence upon what one will learn on future occasions was given particular emphasis by Ebel in the initial chapter of his Measuring Educational Achievement.[3] In view of this, one must recognize the possibility that the administration of pre-tests which seek concrete facts, rules and pre-determined conclusions may easily direct the course of subsequent learning along just such unimaginative, uncreative ends. By the same token, the utilization of instruments of measurement which are clearly free of demand for specific "correct" responses permit free and unencumbered movement and development of the learner. Selection of the kinds of information an instrument will seek to elicit must therefore, be a central concern and was considered to be such in the selection of appropriate instruments for the evaluation of this program.

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[2] Moughamian, Henry, "General Overview of Trends in Testing," Review of Educational Research, 35:5-16, February, 1965.

Ebel, Robert L., Measuring Educational Achievement (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 1.

The second major concern is the suitability of instruments to the established goals of the program. Here it is imperative that not only progress related to class performance but progress in the directions of increased receptivity to art and extended personal and social development be considered. As in other areas, progress at the performance level in art must be judged in relation to the criterion of individual potential, which is at best an elusive factor for even the expert to estimate. Regarding this, Thorndike and Hagen have made the following statement:

> When we come to such fields as music and art, the need for special measures of aptitude become quite apparent. Grades in these subjects are usually among those least well predicted by general measures of scholastic aptitude. Furthermore the specialized nature of outstanding talent in these fields has long been recognized. Our problem is to determine what the components of this talent are and devise ways of appraising them.[4]

Louttit has stated:

> There is no absolute measure of ability (and there is no good reason to believe there ever will be). The length of a table is measured in terms of its relation to an arbitrary standard of length - the yard, meter, or other unit...But a child's ability in an activity cannot be measured in this manner, because no arbitrary standard can be set up that will have the same validity under all conditions.[5]

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[4] Thorndike, Robert L., and Elizabeth Hagen, Measurement and Evaluation in Psychology and Education (New York: John Wiley & Sons, Inc., 1961), p. 281.

[5] Louttit, C. M., Clinical Psychology of Exceptional Children (New York: Harper and Row, Inc., 1967), p. 47.

Therefore, ratings of achievement in Program activities in relation to individual potential ability must be acquired through what Barron has called "impressionistic testing."[6] More specifically, it must come from the systematic recording of the impressions of sensitive experts. The twelve Activity Scales employed for evaluation purposes in this study were designed especially for this purpose and are believed to be as objective a means of measuring progress at the performance level as is presently available.

Receptivity to art or an individual's tendency to engage in pursuits of a cultural or creative nature when such opportunities are available to him is dependent upon whether he finds them pleasant or unpleasant. This, in turn, is determined by the pleasant or unpleasant nature of his prior experiences with such activities. In cases where an individual has had no prior experience with a given activity one might expect his initial reaction to be emotionally neutral. When previous experiences have been a mixture of both pleasant and unpleasnat, one can, similarily, expect a mixed or ambivalent attitude to result. On the basis of the foregoing it becomes evident that only pleasant or successful experiences with any given creative or cultural activity can strengthen the tendency to participate in the case of the individual who has either had no prior experiences with it or whose prior experiences have been predominately negative in nature. Likewise, new experiences characterized by such terms as "fun", "successful", and "energizing" should be accompanied by changes in the direction of more positive attitudes. The Semantic Differential was selected for the precise purpose of detecting such attitudinal changes relevant to the particular activities featured in the Monongalia County Cultural and Creative Arts Program. A lengthy series of studies by Osgood and his colleagues and by several other groups have indicated that the Semantic Differential is a highly reliable instrument and easily adapted to use at a broad range of age levels.[7]

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[6] Barron, Frank, et al., "Dignity for Unqualified Children," Contemporary Psychology, 1957, 2:69-70. Cited by Cronbach, Lee J., Essentials of Psychological Testing (New York: Harper & Row Publishers, Inc., 1960), p. 25.

The far-reaching effects which a program such as this one can have upon the personal and social growth of young people has been quite effectively expressed in the following quotation from Hurley's Curriculum for Elementary School Children:

> Through everyday experiences a child responds to the creative urges from within, thus asserting himself as a person of integrity and uniqueness. Through experiencing art in living, his ideas both about self and his world mature...for informal, wholesome group living. Through class projects children learn the give and take essential to healthy social development. Also, the teacher learns much about children's social adjustment as she observes children in each situation... The sensitive teacher welcomes such (art) projects not only for their aesthetic qualities, but also for the opportunity they afford for advancing wholesome social development.[8]

By requesting teachers to rate each of the children in the sample group on appropriate items in the Short Form of the Houghton Mifflin Pupil Adjustment Inventory during both the initial and final phases of the five-week session, it was expected that any noticeable changes in behavior presumably attributable to the Monongalia County Cultural and Creative Arts Program would be discovered. As each of the sample children was rated on adjustment by only one of his teachers no individual teacher was held responsible for the concentrated observation or more than four or five different children.

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[7] Osgood, Charles E., George J. Suci, and Percy H. Tannenbaum, The Measurement of Meaning (Urbana, Illinois: Univ. of Illinois Press, 1957), pp. 125-216.

[8] Hurley Beatrice Davis, Curriculum for Elementary School Children (New York: The Ronald Press, 1957), pp. 324-9.

In his summary of the several purposes which can be served by use of the interview, Kerlinger has included their utility as a means of validating information obtained from the use of other instruments and their ability to "go deeper into the motivations of respondents and their reasons for responding as they do."[9] In recognition of the value of this type of self-respect it was decided that two Pupil Interviews should be included within the evaluation procedure. The single Parent Interview was employed as a means of obtaining background information representative of the families of children selected for participation, parental reaction to the program, and indications of any changes in the behavior of participating children noted by the parents. This last purpose of the Parent Interview was believed to be of particular importance since the broad scope of influence the Program was designed to have upon participating pupils should be reflected in their behavior at home as well as in the classroom.

The single remaining critical dimension with which authorities agree an evaluation program must concern itself is that of permanence of change. In the case of this particular program changes in pupil attitudes as well as in apparent levels of personal and social adjustment were expected to be lasting, and, therefore, be in evidence as youngsters continue on through the regular school year. In order to ascertain such permanence of change a Follow-Up Study will be made in January, 1968, and will represent the final phase in the evaluation of the 1967 Monongalia County Cultural and Creative Arts Program.

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[9] Kerlinger, Fred N., Foundations of Behavioral Research (New York: Holt, Rinehart and Winston, Inc., 1964), p. 468.

PRESENTATION AND ANALYSIS OF DATA

This section will be dedicated to the presentation and discussion of the most significant data obtained by the instruments and procedures described earlier in the report. Additional data and replications of the actual instruments utilized in this study can be found in the appendixes. It should be noted here that the size of the samples referred to in the discussion which follows exhibits considerable variation. This is due to both irregularity in the number of children available and irregularity in the number of children rated by the individual teachers.

Data Concerning Background of Pupils Selected for Participation

On the basis of the information obtained from the Parent Interviews, it was found that from the forty sample families fifty-seven children were invited to participate in the Monongalia County Cultural and Creative Arts Program. Of these fifty-seven children, forty were members of the original pupil sample of one hundred. The remaining seventeen children, while invited to participate in the Program and included in the statistics in this section of the evaluation report, were not, themselves, members of the regular pupil sample group. It should also be noted here that since the children from thirteen of the forty sample families either did not elect to attend the Program at all or attended for periods of less than two weeks, most of the questions in the Parent Interview (see Appendix A) were not asked of these parents. Consequently, a portion of the discussion which follows will be based upon the replies of the twenty-seven parents whose children did attend for periods of two weeks or more. The parents interviewed reported having attained a wide range of levels of formal education. While six of the twenty-seven mothers spent fewer than eight years in school, five completed nine to ten years, fifteen completed eleven to twelve years, and one completed fifteen years of schooling. While nine of the fathers failed to complete the eighth grade, six were reported to have completed nine to ten years of formal education. One completed eleven years, and seven completed the twelve years required for graduation from high school. Three of the twenty-seven fathers attended college, two for a single year and one for two years, however, no father was granted a college degree. Information regarding the educational level of one of the fathers was unattainable.

When asked what educational level they would like to see their children attain, all twenty-seven interviewed parents and/or guardians indicated a minimum of a four year high school education. Five parents hoped their children would spend two years in college, eleven favored four years of college, and three expressed the hope that their children would continue on into graduate school. Only two of the twenty-seven parents reported having any pre-set educational goals for their children.

Of the twenty-seven fathers on whom information regarding occupation and employment status was sought, only sixteen were found to be employed on a full-time basis. Two were reported to be employed "more than half time," and one "less than half time." One of the fathers was deceased, and the domicile and employment status of three fathers were unknown. The occupations reported most frequently were: (1) mining, (2) truck driving, and (3) carpentry. Other occupations represented included welding, mill work, telephone line work, and faucet molding. While sixteen of the twenty-seven mothers had worked outside of the homes after their marriage, only ten were currently employed. Three of these were employed as factory workers, two as sales clerks, and two stated that they did general housework. One mother was currently employed as a Head Start janitor, and the remaining two were engaged in practical nursing and laboratory work.

The most popular activities shared by all family members were in the order and frequency of: television (29), sports (16), swimming (15), spectator sports (13), card games (11), fishing (11), reading (10), plays (10), and hunting (6). Other reported group activities were camping, games, movies, and church attendance.

Parents' Evaluation of Program

The changes observed by parents in both their children's personal and social behavior and in their apparent interests in the four broad areas of the arts are presented in Table I. The most frequently observed change seen to occur between the beginning and conclusion of the five-week program were: (1) "more confidence in his own ability", (2) "greater interest in music" and "greater interest in art", reported for twenty-nine and twenty-eight youngsters respectively, (3) "more cheerful frame of mind", reported by twenty-four parents, and (4) "more cooperative with his peers" reported by twenty-three parents. All parents whose children participated in the Program for a minimum of two weeks stated that their youngsters discussed it with enthusiasm and ten with interest. Only one child was reported to have discussed it with "displeasure".

Of the twenty-seven parents interviewed, only eight had attended either the open house at one of the Centers and/or the program at the Court House Square. Eight parents made suggestions regarding how the

TABLE I

CHANGES REPORTED BY PARENTS IN THE BEHAVIOR OF CHILDREN WHO PARTICIPATED TWO OR MORE WEEKS IN THE MONONGALIA COUNTY CULTURAL AND CREATIVE ARTS PROGRAM

Characteristic	Response	Boys (N)	Per Cent Boys	Girls (N)	Per Cent Girls	Total (N)	Per Cent Total
Greater willingness to accept responsibility	Yes	6	35.29	7	26.92	13	30.23
	No	11	64.71	19	73.08	30	69.77
More confidence in his own ability	Yes	13	76.47	20	76.92	33	76.74
	No	4	23.53	6	23.08	10	23.26
More cooperative with his own family members	Yes	9	52.94	10	38.46	19	44.19
	No	8	47.06	16	61.54	24	55.81
More cooperative with his peers	Yes	10	58.82	13	50.00	23	53.49
	No	7	41.18	13	50.00	20	46.51
More cheerful frame of mind	Yes	8	47.06	16	61.54	24	55.81
	No	9	52.94	10	38.46	19	44.19
Greater interest in art	Yes	13	76.47	15	57.69	28	65.12
	No	4	23.53	11	42.31	15	34.88
Greater interest in music	Yes	12	70.59	17	65.38	29	67.44
	No	5	29.41	9	34.62	14	32.56
Greater interest in dancing	Yes	6	35.29	15	57.69	21	48.84
	No	11	64.71	11	42.31	22	51.16
Greater interest in drama	Yes	7	41.18	5	19.23	12	27.91
	No	10	58.82	21	80.77	31	72.09

N Boys = 17, N Girls = 26, N Total = 43

Program might be improved next year. Extending facilities to accommodate more children and improving the bus schedule were the two most frequently mentioned suggestions. Only one parent reported that the family had incurred any additional expense due to their child's attendance in the Program. Seventeen parents believed their children have developed a greater interest in school as a result of their having attended the Program, and all twenty-seven expressed the hope that their children will be able to attend again next year.

Reasons for Non-Participation and Withdrawal

All parents and/or guardians whose children either did not attend any of the Program classes or whose children dropped out prior to the end of the five week program were administered Part II of the Parent Interview (See Appendix A). The purpose of Part II, Parent Interview, was to learn the reasons for inattendance in the program by their children. Ten parents reported their children did not attend at all and gave such reasons for inattendance as enrollment in other summer programs, lack of money to buy food to pack lunches, and other eligible children in the family not having been selected for attendance. It is interesting to note that in all ten of the forty sample families in which the selected children did not attend the program, no more than one child from each of these families was invited to attend. In contrast to this, within the group of 30 families which reported their children did attend the Program, two and three children from a single family were often accepted for inclusion.

Fourteen families reported that their children attended the Monongalia County Cultural and Creative Arts Program for incomplete periods ranging from three days to twenty-three days. The reasons they gave for their children's dropping out of the Program covered a wide range. Six parents reported their children "did not like the activities;" three parents reported "transportation was a problem;" and five took their children out because the "families went on vacation." Other reasons given less frequently were death in the families, illness, and church camp. One mother reported her first grade child wanted to quit because he thought his art work, which the teacher collected, was being destroyed.

Results of the Pupil Interviews

As the first three days of the Monongalia County Cultural and Creative Arts Program were devoted to the exploration of the Program offerings and the registration of pupils in specific classes, administration of the First Children's Interview at the six centers was begun on Thursday of the first week and completed on Monday of the second week. From the original sample of one hundred pupils, eighty-nine were found to be in attendance at the centers at the time of initial testing. The responses of these eighty-nine to the items contained in the First Children's Interview indicated that while parents, teachers, and friends exercised some noticeable influence upon youngsters' decision to participate in the Program, that a larger percentage elected to attend because they "thought it would be fun." It is, further, interesting to note that twelve of the one-hundred-twenty-nine responses, or 9.3 per cent, indicated they elected to attend for "no reason." (See Table II). Responses to questions seeking information on pupils'

TABLE II

CHILDREN'S REASONS FOR ENROLLING IN THE PROGRAM AS INDICATED BY FIRST CHILDREN'S INTERVIEW

Rationale	Boys (N)	Per Cent Boys	Girls (N)	Per Cent Girls	Total (N)	Per Cent Total
I thought it would be fun	30	50.85	44	62.86	74	57.36
My teacher recommended it	3	5.08	1	1.43	4	3.10
My family thought I should	10	16.95	14	20.00	24	18.60
Because my friends decided to come	9	15.25	6	8.57	15	11.63
No reason	7	11.86	5	7.14	12	9.30

N boys' reasons = 59
N girls' reasons = 70
N total reasons = 129

N here refers to number of responses. The children were permitted to mark more than one reason for electing to attend the Monongalia County Cultural and Creative Arts Program.

previous experiences with the arts as both active and passive participants indicated that while 84 of the 89 had acted in a play and 72 had played one or more musical instruments, only 33 had ever taken dancing lessons and only 34 had ever visited an art museum. In addition a breakdown of the responses of boys and of girls is presented in Table III, p. 21.

Items in the First Children's Interview which were designed to determine positive or negative reactions to the four major areas of the arts with which the Program was concerned showed that eighty-three of the eighty-nine sample children entered the Program with favorable attitudes towards both "art" and "music". In contrast to this, only sixty-eight enjoyed drama; and only sixty-six enjoyed "dance". Of the sixty-six reacting favorably to "dance" fifty were girls, see Table IV, p. 22. First choices expressed by pupils when they were asked to select from among the four main areas of the arts are presented in Table V, p. 23. While music was the indicated preference of 40 pupils and art the preference of 23, dance and drama were chosen by only 15 and 10 pupils respectively.

The Second Children's Interview was administered during the fifth and final week of the Monongalia County Cultural and Creative Arts Program. At this time, the number of sample children had dropped to sixty, but was still adequate to yield significant relationships and/or results. One of the primary concerns of this final pupil interview was the determination of the popularity of the twelve separate activities offered to participating youngsters. By referring to Table VI, p. 24, one may observe that the activities selected most frequently by the boys were painting, ceramics, crafts, puppets, and playing instruments. Those activities which attracted the largest number of girls were folk dance, playing instruments, ceramics,

TABLE III

PREVIOUS PUPIL EXPERIENCES RELATED TO MONONGALIA COUNTY CULTURAL AND CREATIVE ARTS PROGRAM ACTIVITIES AS INDICATED BY FIRST CHILDREN'S INTERVIEW

Experiences	Response	Boys (N)	Per Cent Boys (N)	Girls (N)	Per Cent Girls (N)	Total (N)	Per Cent Total (N)
Visit to art museum	Yes	13	34.21	21	41.18	34	38.20
	No	25	65.79	30	58.82	55	61.80
Musical instruments	Yes	30	78.95	42	82.35	72	80.90
	No	8	21.05	9	17.65	17	19.10
Dancing lessons	Yes	10	26.32	23	45.10	33	37.08
	No	28	73.68	28	54.90	56	62.92
Acting in a play	Yes	36	94.74	48	94.12	84	94.39
	No	2	5.26	3	5.88	5	5.61

N boys = 38
N girls = 51
N total = 89

TABLE IV

FAVORABLE PUPIL REACTIONS TO THE FOUR GENERAL AREAS AS INDICATED BY FIRST CHILDREN'S INTERVIEW

Activity	Favorable Reaction	Boys (N)	Per Cent Boys	Girls (N)	Per Cent Girls	Total (N)	Per Cent Total
Area							
Art	Yes	34	89.47	49	96.08	83	93.26
	No	4	10.53	2	3.92	6	6.74
Music	Yes	36	94.74	47	92.16	83	93.26
	No	2	5.26	4	7.84	6	6.74
Dance	Yes	16	42.11	50	98.04	66	74.16
	No	22	57.89	1	1.96	23	25.84
Drama	Yes	30	78.95	38	74.51	68	76.40
	No	8	21.05	13	25.49	21	23.60

N Boys = 38
N Girls = 51
N Total = 89

TABLE V

SINGLE AREA PREFERENCES OF PUPILS AS INDICATED BY FIRST CHILDREN'S INTERVIEW

Activity	First Choice Boys (N)*	Per Cent Boys	First Choice Girls (N)	Per Cent Girls	First Choice Total	Per Cent Total
Art	10	26.31	13	25.49	23	25.84
Music	20	52.63	20	39.22	40	44.94
Dance	1	2.63	14	27.45	15	16.85
Drama	6	15.79	4	7.84	10	11.24

N Boys = 37
N Girls = 51
N Total = 88

TABLE VI

PERCENTAGES OF PARTICIPATION IN MONONGALIA COUNTY CULTURAL AND CREATIVE ARTS PROGRAM, ACTIVITIES FOR PUPILS AS INDICATED BY SECOND CHILDREN'S INTERVIEW

Activity	Boys (N)	Per Cent Boys	Girls (N)	Per Cent Girls	Total (N)	Per Cent Total
Painting	16	59.26	16	48.48	32	53.33
Ceramics	16	59.26	17	51.51	33	55.00
Crafts	14	51.85	17	51.51	31	51.67
Children's Theatre	9	33.33	3	9.09	12	20.00
Puppets	13	48.15	13	39.39	26	43.33
Creative Dramatics	6	22.22	5	15.15	11	18.33
Folk Dance	10	37.04	20	60.61	30	50.00
Creative Dance	3	11.11	11	33.33	14	23.00
Exploratory Dance	1	3.70	1	3.03	2	3.33
Singing	11	40.74	13	39.39	24	40.00
Playing Instrument	13	48.15	18	54.54	31	51.67
Music Appreciation	5	18.52	5	15.15	10	16.67
Other	0	0.00	0	0.00	0	0.00

N Boys = 27, N Girls = 33, N Total = 60

crafts and painting. Combining the choice of boys and girls, one can see that the five activities with the greatest appeal to the total sample group were ceramics (which drew 55.00 per cent of the youngsters), painting (53.33 per cent), crafts (51.61 per cent), playing instruments (51.67 per cent), and folk dance (50.00 per cent).

Table VII presents the responses obtained when the children were asked to narrow their activity choices to one single preferred area. The first choices indicated by the twenty-seven boys rank instrumental music at the top and creative dramatics at the bottom of the hierarchy. The thirty-three girls ranked dance first and creative dramatics last. The most popular preferred activity for the total group was instrumental music, which was ranked first by seventeen of the children. Creative dramatics, again, ranked last with only two of the sixty pupils indicating it to be their first choice. Each of the twelve activities offered in the Program was ranked as last choice by at least two of the members of the sample group, clearly indicative of the wide range of likes and dislikes to be found within a substantially large group of first through sixth grade children.

When asked if they were glad they took part in the Program, all but one of the sixty children responded in the affirmative, however, only forty-nine expressed a desire to participate in the Program next year. Eleven children expressed an interest in having additional activities added to next year's Program. Most prominent among the suggested activities were tap dancing, wood work, leather work, and jazz music.

TABLE VII

PERCENTAGES AND FREQUENCY OF ACTIVITY PREFERENCES FOR PUPILS AS INDICATED BY THE SECOND CHILDREN'S INTERVIEW

Activity	Boys (N)	Per Cent Boys	Girls (N)	Per Cent Girls	Total (N)	Per Cent Total
Instrumental Music	9	33.33	8	24.24	17	28.33
Art	8	29.63	6	18.18	14	23.33
Dance	1	3.70	10	30.30	11	18.33
Puppet Theatre	5	18.52	2	6.06	7	11.67
Music	3	11.11	3	9.09	6	10.00
Children's Theatre	1	3.70	2	6.06	3	5.00
Creative Dramatics	0	0.00	2	6.06	2	3.00

N Boys = 27
N Girls = 33
N Total = 60

Results of the Pupil Adjustment Inventory

At the beginning and end of the five week Program, each member of the pupil sample group was rated by one of his teachers on his apparent level of adjustment. The Short Form of the Houghton Mifflin _Pupil Adjustment Inventory_ was utilized by teachers for this purpose. However, due to the unique nature of the Monongalia County Cultural and Creative Arts Program and its relatively brief period of operation, some items on the _Pupil Adjustment Inventory_ were considered to be inappropriate and were omitted. These items have been indicated by the word "omit" on the replication of the instrument which is contained in Appendix D. Those items which remain, and were utilized by teachers, permit estimation of pupil adjustment in terms of: (1) achievement as related to aptitude, (2) attitude toward school work, (3) sociability, (4) social acceptance, (5) temperament, (6) personal worth, (7) state of health, (8) activities and interests, (9) attitude toward school, and (10) school's influence upon pupil.

In the majority of cases, both the first and second pupil adjustment ratings were made by the same teacher. For pupils who transferred to different classes prior to the termination of the Program, final ratings were often made by a different teacher. In all cases, however, final ratings were made without reference to initial ones, as the initial ratings were collected by evaluation personnel during the second week of classes, and teachers were instructed to make no records of their initial estimations.

The adjustment inventories for the sample of seventy children for whom both initial and final ratings were submitted were subjected to the sign test. The results appear in Table VIII. While no significant changes were observed in relation to social acceptance, temperament, and state of health; significant improvements were indicated in these six areas of adjustment: (1) achievement as related to aptitude, (2) attitude toward school work, (3) personal worth, (4) activities and interests, (5) attitude toward school, and (6) school's influence upon pupil. While the number of children who were reported to have shown improvement in respect to "sociability" fell below the level necessary for statistical significance, a noticeable upward trend in this area of behavior was evidenced.

Pupil Achievement in the Twelve Instructional Areas

The twelve Activity Rating Scales described previously in this report and reproduced in Appendix B were employed by teachers to record their estimations of performance by all children in the sample during both the initial and final segments of the Program. Due to delayed entrance into the Program, dropout, and transfer from one activity to another; only a single initial or final rating was available for some students. However, by combining all initial and all final ratings for each activity, it was possible to obtain mean ratings of student achievement both at the beginning and end of the Program for all twelve activity areas. A comparison of the two mean ratings was made for each of the twelve areas utilizing a t-ratio. The eight instructional areas in which the indicated improvement reached significance at the .05 level of significance are: (1) creative painting, (2) creative ceramics, (3) creative crafts, (4) Appalachian music, (5) instrumental music, (6) creative dance, (7) folk dance, and (8) puppet theatre. These data are presented in Table IX, p. 30. It is interesting

TABLE VIII

SIGN TEST OF TEACHERS' INITIAL AND FINAL RATINGS ON THE PUPIL ADJUSTMENT INVENTORY

Characteristic	Changes* (N)	Change (N)	Improved (N)	N Required for Significance at .05 level	Significant
A. Academic					
Achievement as related to aptitude	52	10	39	34	Yes
Attitude toward school work	55	10	37	36	Yes
B. Social					
Sociability	58	13	36	37	No
Social acceptance	54	17	33	35	No
C. Emotional					
Temperament	54	17	31	35	No
Personal worth	51	20	34	33	Yes
D. Physical - State of Health	43	28	26	29	No
E. Activities and Interests					
Activities and interests	53	18	40	35	Yes
Attitude towards school	49	20	35	32	Yes
F. School's Influence Upon Pupil	58	9	43	37	Yes

*The number of pupil ratings available for each item varies as teachers did not believe they had an adequate basis for rating all pupils in all areas.

TABLE IX

MONONGALIA COUNTY CULTURAL AND CREATIVE ARTS PROGRAM ACHIEVEMENT SCALE RESULTS

Instructional Area		Test	N	Mean	S. D.	Derived t	Minimum t-Value Required to be Significant at the .05 level	Significant Difference
I	Creative Painting	Pre	30	42.33	8.83	3.75	2.02	Yes
		Post	18	50.72	6.27			
II	Creative Ceramics	Pre	39	36.95	9.62	7.22	1.99	Yes
		Post	39	51.38	7.79			
III	Creative Crafts	Pre	34	36.32	16.67	5.86	2.01	Yes
		Post	24	64.16	17.98			
IV	Appalachian Music	Pre	18	29.39	10.37	4.40	2.04	Yes
		Post	14	45.86	11.07			
V	Mountain Music	Pre	14	34.36	14.11	1.47	2.05	No
		Post	16	42.50	15.18			
VI	Instrumental Music	Pre	33	22.09	10.84	2.70	2.00	Yes
		Post	32	28.63	8.30			
VII	Creative Dance	Pre	11	61.00	24.94	6.39	2.07	Yes
		Post	13	113.62	8.16			

TALBE IX (cont'd)

Instructional Area		Test	N	Mean	S.D.	Derived t	Minimum t-Value Required to be Significant at the .05 Level	Significant Difference
VIII	Folk Dance	Pre	38	29.47	11.31	10.60	2.00	Yes
		Post	35	53.97	8.05			
IX	Exploratory Dance	Pre	6	64.83	22.43	1.18	2.23	No
		Post	6	80.00	17.96			
X	Creative Dramatics	Pre	9	50.55	18.55	1.24	2.12	No
		Post	9	61.33	16.08			
XI	Puppet Theatre	Pre	24	26.25	11.49	5.48	2.01	Yes
		Post	25	45.88	13.04			
XII	Children's Theatre	Pre	21	44.43	15.62	-00.13	2.02	No
		Post	21	43.71	18.06			
Cumulative Achievement		Pre	277	35.68	13.51	14.50	1.96	Yes
		Post	252	52.21	14.50			

to note that, while not statistically significant, pupil performance in respect to estimated potential in the area of children's theater underwent a slight decline between the initial and final phases of the Program.

Student Attitudes Toward Program Instructional Areas as Measured by the Semantic Differential

The adaptation of Osgood's Semantic Differential employed in the evaluation of the Monongalia County Cultural and Creative Arts Program was designed to elicit attitudes towards both "school" in general and specific activities representative of program offerings. A replication of it can be found in Appendix C. By taking attitudinal measurements at the beginning of the five week Program and again at the completion of the Program, it was expected that any significant changes found to occur in these attitudes could be presumed attributable to Program participation.

During both initial and final administrations, pupils were required to rate the following concepts on a seven point scale: (1) listening to instrumental music, (2) going to school, (3) pets at home, (4) folk dancing, (5) acting, (6) paper and paints, (7) doing what Dad said not to do, (8) creative dancing, and (9) singing with others. As seven represents the extreme in "goodness", the degree of similarity in attitude towards any two or more concepts can be found by simply comparing the numerical values ascribed to them. In Table X, the degree of attitudinal similarity or homogeneity existing between all possible concept-pairs in presented in terms of "D". The expression of a low value of "D" for any given concept-pair is indicative of a high degree of attitudinal similarity. Similarly, a high "D" value should be interpreted to indicate attitudinal dissimilarity. To illustrate

TABLE X

PRE- AND POST-D VALUES FOR THE NINE CONCEPTS MEASURED IN THE MONONGALIA COUNTY CULTURAL AND CREATIVE ARTS PROGRAM

Concept Couplets	Pre-D*	Post-D*
Listening to Instrumental Music-Going to School	1.33	1.66
Listening to Instrumental Music-Pets at Home	1.27	2.15
Listening to Instrumental Music-Folk Dancing	0.53	0.86
Listening to Instrumental Music-Acting	0.79	1.57
Listening to Instrumental Music-Paper and Paints	1.92	0.79
Listening to Instrumental Music-Doing What Dad Said Not to Do	3.42	2.29
Listening to Instrumental Music-Creative Dancing	0.81	1.35
Listening to Instrumental Music-Singing with Others	1.61	1.33
Going to School-Pets at Home	1.16	0.95
Going to School-Folk Dancing	1.73	1.28
Going to School-Acting	1.23	0.78
Going to School-Paper and Paints	2.84	2.27
Doing to School-Doing What Dad Said Not to Do	4.45	3.84
Going to School-Creative Dancing	1.37	1.00
Going to School-Singing with Others	1.10	0.63
Pets at Home-Folk Dancing	1.68	1.49
Pets at Home-Acting	0.90	0.70
Pets at Home-Paper and Paints	3.04	2.77
Pets at Home-Doing What Dad Said Not to Do	4.52	4.31
Pets at Home-Creative Dancing	0.77	0.89
Pets at Home-Singing with Others	0.77	0.98

TABLE X (cont'd)

Concept Couplets	Pre-D*	Post-D*
Folk Dancing-Acting	1.15	0.87
Folk Dancing-Paper and Paints	1.65	1.53
Folk Dancing-Doing What Dad Said Not to Do	3.00	2.92
Folk Dancing-Creative Dancing	1.21	0.75
Folk Dancing-Singing with Others	2.09	0.92
Acting-Paper and Paints	2.58	2.21
Acting-Doing What Dad Said Not to Do	3.94	3.73
Acting-Creative Dancing	0.85	0.57
Acting-Singing with Others	1.30	0.54
Paper and Paints-Doing What Dad Said Not to Do	1.82	1.73
Paper and Paints-Creative Dancing	2.56	1.98
Paper and Paints-Singing with Others	3.40	1.94
Doing what Dad Said not to Do-Creative Dancing	4.05	3.48
Doing What Dad Said Not to Do-Singing with Others	4.99	3.57
Creative Dancing-Singing with Others	1.10	0.68

*D is a measure of homogeneity and degree of rating. A low value of D indicates a high degree of correlation. The lower the value of D in relation to two concepts, the closer the concepts are in meaning to the observer.

this, in Table X one finds that, upon initial measurement, the concepts "instrumental music" and "acting" were quite close together in relation to their rated levels of "goodness", with a "D" value of 0.79. By the end of the Program, however, a sizeable separation is evidenced by a value of 1.57. Conversely, while the concepts "acting" and "singing with others" were found to be quite widely separated at the beginning of the Program as indicated by 1.30, by the final week they had converged sufficiently in terms of "goodness" to yield a "D" value of 0.54. Extremely high "D" values for pairs containing the negative control item "doing what Dad said not to do" and the various Program-relevant concepts tend to lend validation to the measures obtained on both initial and final administrations of the Semantic Differential.

Table XI presents the results obtained when pupil ratings of Program-relevant concepts and the concept "going to school" were compared with each other on the basis of desirability. The relative positions of concepts are expressed in terms of rank. The proportion of the total possible score on any given concept is expressed in terms of "I". The higher the value of "I", the more positive in meaning the concept is to the pupils. In comparing the concepts "listening to instrumental music", "folk dancing," and "paper and paints." One finds that their appropriate ranks based on initial measurement are 5, 6, and 7, respectively. However, as the initial values of "I" for these three concepts are 0.77, 0.74, and 0.67, it is evident that the distances between the concepts ranked 5 and 6 is less than half as great as that between the concepts ranked 6 and 7. It is particularly interesting to note that the concept "going to school"

TABLE XI

CULTURAL AND CREATIVE ARTS PROGRAM INSTRUCTIONAL AREA PREFERENCE AT THE BEGINNING AND AT THE END OF THE PROGRAM

Instructional Area	Initial I*	Initial Rank	Final I*	Final Rank
Listening to Instrumental Music	0.77	5.0	0.72	6
Going to School	0.82	2.0	0.81	1
Folk Dancing	0.74	6.0	0.76	5
Acting	0.80	3.5	0.80	2
Paper and Paints	0.67	7.0	0.69	7
Creative Dancing	0.80	3.5	0.78	4
Singing with Others	0.85	1.0	0.79	3

*I = $\frac{\text{the mean of the ratings}}{\text{the highest possible rating}}$ When the couplets are arranged on the basis of D values.

moved in rank from second position to first position by the final week. This would appear to indicate that pupil experiences in the Monongalia County Cultural and Creative Arts Program exerted a decidely positive influence upon their attitudes toward "school" in general.

Evaluation of Teaching, Physical Plants, Facilities, Materials and Equipment

Two specially designed rating forms were employed by members of the evaluation staff in recording their observations of the teaching, the physical facilities, and the materials and equipment at the six Creative Arts Centers. Replications of these instruments including evaluators' specific ratings of existing facilities and materials for each of the activity areas are contained in Appendix E.

Teachers and teaching methods. As the teaching during observations at all six centers met a uniformly high standard, a detailed break-down of ratings by evaluators was deemed superfluous. Fourteen of the thirty teachers had been employed in their identical capacities during the 1966 session of the Monongalia County Cultural and Creative Arts Program. On the basis of their own volunteered statements and comments regarding the 1967 Program, it was adjudged that the majority of these teachers were as enthusiastic in their praise of the Program as they had been during the initial, 1966, session. All teachers who commented on the worth of the Program in conversations with evaluation personnel expressed the hope that the Program would continue in 1968. Only one teacher chose to terminate her employment prior to the conclusion of the five week program.

While teacher aides were not formally observed as a part of the evaluation program, it was noted that several of the aides charged with the instruction of small instrumental music groups were not adequately prepared to assume such responsibility. The performance of teacher aides in the other activity areas, however, appeared to be quite satisfactory.

Dance facilities. Rooms of adequate size to accommodate the recommended maximum number of pupils were found to exist at all six of the Centers. However, at two of the Centers, Central and Cheat Lake, the number of pupils enrolled in dance classes exceeded the maximum specifications. Ventilation and temperature were adjudged to be satisfactory. The lighting in all cases was of sufficient adequacy to meet the minimum standard. An atmosphere which could be considered pleasant and inviting was found to exist at only three of the six Centers, they are: (1) Central, (2) Cheat Lake, and (3) Clay Battelle. Storage facilities were uniformly absent at all Centers, as were chalkboard and bulletin or tack board. At both Central and Cheat Lake, dance facilities were in areas distant from building exits such that movement of dance classes to the outdoors without causing disturbance of on-going classes was judged to be impossible. While acoustics was not included as a criterion on the particular form employed for the evaluation of dance facilities, sound transmission was extremely distorted at Waitman Barbe Center; the effect produced by playing a series of phonograph records was one of audio-irritation, and was adjudged to be a decided detriment to student progress.

Instrumental and general music facilities. A general lack of proper facilities for the teaching of music was in evidence at all of the Monongalia County Cultural and Creative Arts Centers. None of the rooms provided for the Program were properly insulated with accoustical material. Only at

Cheat Lake and Clay Battelle were the general music and instrumental music rooms satisfactory in respect to the suggested over-all size. Practice rooms for instrumental music were similarly below standard in terms of both their number and size, and at none of the Centers were practice rooms positioned adjacently to the main music room. Lighting was deficient in all music rooms. Ventilation was found to be below standard in both the instrumental and general music rooms at the Osage and Clay Battelle Centers. All music centers were equipped with essential furniture except the instrumental music center at Sabraton, in which only relatively small desk chairs were available to students. There was adequate bulletin board space in all of the general music centers. However, only Central, Cheat Lake, and Sabraton instrumental centers were adequately equipped with bulletin board space. Chalkboard in sufficient footage to meet the established minimum requirements was found in both the instrumental and general music centers of only the two most recently constructed buildings, (Central and Cheat Lake Centers). Satisfactory storage cabinets for materials and equipment used in the general music program were found to exist only at the Central Center. Facilities for the storage of instruments were available at only three centers, they were: (1) Central, (2) Osage, and (3) Clay Bettelle.

Art facilities. Rooms or groups of rooms providing a total area adequate for the accommodation of the recommended maximum number of pupils were found at all centers with the exception of Osage. The Central Center class size was found to exceed the established maximum limit. All art centers, except Cheat Lake, were considered to be close enough to building exits to permit teachers to move classes outdoors without disturbing other classes in session. Ventilation and temperature were found to be unsatisfactory at the Clay Battelle and Osage Centers. The general atmosphere of the rooms at Clay Battelle, Osage, and Waitman Barbe Centers were considered to be unsatisfactory. Chalkboard was adequate at all centers. Bulletin and/or tack boards met the suggested minimal requirements at Osage, Cheat Lake, and Sabraton. Adequate electrical outlets, provisions for hanging mobiles and similar items, and a storage room of recommended size were not found at any of the centers. The amount and variety of expendable materials for class projects was found to be inadequate at all of the six centers. A detailed list of these materials may be found on the appropriate form in Appendix E.

Drama facilities. The most striking feature observed by evaluators was the extreme overcrowding in drama classes at all of the centers. At the Central Center, the number of pupils in a single class was nearly three times as great as the recommended maximum of twelve pupils. At the Osage and Sabraton Centers, stage facilities were absent. Lighting was uniformly unsatisfactory at all six centers. While all drama centers were equipped with an adequate chalkboard, a bulletin board or tack board was not provided at the Clay Battelle or Sabraton Centers. Practice room equipment (such as platforms, ramps, etc.,) was not supplied in any of the Centers. The puppet theater received of the Sabraton Center lacked the necessary floor, thus it could not be used. Work counter units adequate to meet minimum standards were found at only Central and Cheat Lake Centers. Only the Cheat Lake Center had adequate storage facilities. The general atmosphere of the drama centers at Central, Waitman Barbe, Cheat Lake, and Sabraton was adjudged to be acceptably pleasant and inviting.

FINDINGS AND RECOMMENDATIONS

The findings presented herein have been compiled on the basis of both the observations of evaluation staff members and the information yielded by the variety of instruments employed.

Findings

1. The parents of children selected for participation in the Program are engaged in a wide variety of skilled and semi-skilled occupations. Of the fifty-four living parents on whom information was obtained, twenty fathers and ten mothers were reported to be currently employed. All interviewed parents expressed the desire that their children would complete a minimum of twelve years of formal education. Sixty-three per cent of the interviewed parents expressed the hope that their children would attend college.

2. The most frequently reported change in pupil behavior which parents found to occur between the beginning and end of the Program was a greater confidence in the pupils' own abilities. The two suggestions most frequently made by parents in regard to Program improvement were: (1) extending facilities to accommodate more children and (2) improving transportation facilities.

3. Children from ten of the forty families interviewed failed to attend any of the Program sessions. Reasons for inattendance included summer school attendance and all eligible children in the family were not invited to attend. The most frequently given reasons for dropout were: (1) did not like the acitivities, (2) family went on a vacation,

and (3) transportation was a problem. Most children reported that they decided to attend the Program because they "thought it would be fun."

4. Of the twelve activities offered in the Program, the five which attracted the largest number of children were ceramics, painting, crafts, musical instruments, and folk dance. The single area of preference indicated in another item by the largest number of boys was playing musical instruments. The preference expressed by the largest number of girls was dance. The sixty sample children remaining at the end of the Program stated they were glad they had participated. Only forty-nine expressed the desire to attend a similar program next year.

5. On the basis of teachers' ratings, significant improvement in pupil adjustment presumable attributable to Program participation, was found to occur in six areas, they are: (1) achievement as related to aptitude, (2) attitude toward school work, (3) personal worth, (4) activities and interests, (5) attitude toward school, and (6) school's influence upon pupil.

6. Significant improvement in achievement level was found to occur in eight of the twelve instructional areas, they are: (1) creative painting, (2) creative ceramics, (3) creative crafts, (4) Appalachian music, (5) instrumental music, (6) creative dance, (7) folk dance, and (8) puppet theater.

7. The performance of teachers was found to be satisfactory at all six Centers. Teachers appeared to be quite consistent in their enthusiasm and praise of the Program.

8. Deficiencies in facilities, materials, and equipment were found to exist at all six Centers. These have been discussed in a previous section of this report.

9. In the opinion of the evaluation staff the specific objectives of the Cultural and Creative Arts Program, as stated in the initial section of this report, were met.

Recommendations

1. While the evaluators are cognizant of financial and other limitations confronting the Monongalia County School System, it is strongly recommended that all available efforts be made to find Centers more suitable than Osage, Clay Battelle and Sabraton for the operation of future Programs.

2. It is recommended that the previously noted deficiencies in facilities at all Centers be carefully studied. Also, that all adjudged remedial measures be corrected to bring existing facilities up to the minimum recommended standards.

3. In view of the excessive enrollment in drama classes at all Centers, it is recommended that consideration be given to the addition of a second drama teacher at all six Centers. It is further recommended that a particular effort be made to provide at least minimal practice room equipment for all drama centers.

4. All areas of the County were not adequately covered by the established bus routes and many pupils were forced to remain in transit more than twice as long as the recommended maximum period of thirty minutes. It is herein recommended that additional buses be placed in service if the Program is to be operated in the future.

5. In the belief that the Cultural and Creative Arts Program would be beneficial to all first through sixth grade pupils, it is recommended that an effort be made to extend the existing Program facilities to provide for the inclusion of as many Monongalia County school children as possible.

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Appendix A

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CREATIVE AND CULTURAL ARTS SURVEY

Guide to Interviewing

Purpose of the Guide. Every interview has a beginning and ending, the knock on the door and the final good-bye, but there the similarity ends. Even though you discuss the same questions over and over, and even though various similarities exist between one interview and another, no two can ever be alike. In fact, you, as an interviewer, are a different person in each interview. People affect you differently as you in turn have a different effect on other people. Therefore, if the survey is to contain valid information, the interviewer must follow certain procedures.

The purpose of this guide is threefold: (1) to give some basic steps necessary in acquiring data, (2) to acquaint you with problems that might arise during the interview, and (3) to help you acquire the most accurate data.

Observation. When meeting a person for the first time, the habit of observation can play an important part in the interview. Observation is the process of looking and listening, and in fact, using all five senses to get an impression of the individual's personality.

Whereas it is wise to be observant, it is another thing to be obvious. Avoid the piercing glance, the stony stare, and the"all around the room" survey. Unobtrusively, take in what you see and hear.

Things happen in every interview. Moods change and a constant awareness of this will be necessary. However, the more we observe, the more unique each interview will appear. The following items should be noted while trying to obtain impressions of personality.

1. Tact or seeming abruptness
2. Humor and wit, or plodding sobriety
3. Warmth of response or lack of response
4. Comments showing broad sympathies or prejudices
5. Willingness to help or fearfulness
6. Ease or difficulty in getting acquainted

How to Start. Simple friendliness, cheerfulness, politeness and interest, one or all of them, should be established at the beginning of the interview. The main objective of this two-way talk is to get the information from the individual. To do this, you must establish a friendly receptive attitude with the individual being interviewed. The sudden tension placed upon the person by your presence will be released and you will collect more accurate data. Be relaxed and friendly.

The Interview. The interview must be the result of the person's individual thinking on this matter. You must never, through any intimation of expression or speech, express your own opinion. A facial frown or expression of delight could bring thoughts to the person's mind. Remember that they will watch closely for any suggestions from you on the questions. You want their honest opinions and you will not get these unless precautions are taken.

Procedure.

1. Introduce yourself and co-worker.
2. Explain the purpose of your visit and time needed. (We suggest you use the following.)

> "We are making a survey of attitudes and characteristics of parents who have allowed their children to be enrolled in the cultural and creative arts summer program. You were selected from the total parent population who has a child enrolled in this program. As a responsible parent your opinions and attitudes are very important.
>
> Your name will not be used unless you desire it. The total of all opinions and attitudes will be used in guiding the revision and development of this service for all the youth in this and future programs of this nature. Will you please help us in this survey with your attitudes and opinions." Answers will not in any way effect the chances of your child participating next year.

3. Take a few minutes to establish rapport.
4. Give the person a copy of the survey so that they may follow questions. You will mark the guide.
5. Read questions distinctly.
6. Ask one question at a time so as not to confuse the interviewee.
7. Make sure the person understands each question.
8. Place a check mark in the space indicating the answer given.
9. Make a quick check to see that all questions have been answered.
10. Thank the interviewee for his cooperation and depart.

Knowledge of questions to be covered will make the job easier. It would be wise to practice the interview a few times to become familiar with each question.

Last Word. The time has come to begin your interviews. With this in mind, a few comments should be repeated.

All individuals are unique. Therefore, no two interviews will ever be the same. Use your sense of reasoning as to the starting point, and secure only the individual's personal attitude as an answer to the question. Explain questions necessary, but do not offer any answers.

If this survey is to serve as meaningful guide to public attitudes and characteristics, the information you collect will add to the total picture of the population of the Creative and Cultural Arts Program.------ Good Luck.

PARENT INTERVIEW FOR CREATIVE AND CULTURAL ARTS SURVEY

Part I

This part of the Parent Interview seeks background information and should be used with all parents interviewed.

Name of Parent or Guardian ______________________________
(Last) (First)

Address ______________________ ______________________

1. Name and ages of all children from this family who were selected to attend the Creative and Cultural Arts Program:

Name	______________________	Grade completed	__________
	______________________		__________
	______________________		__________

2. Does (has the) mother work (ed) outside of the home during the marriage?
Yes ___ No ___ Working now? Yes ___ No ___
If yes, for how long has she done so? (Check one)

1 year or less ____
2 years ____
3 years or more ____

Kind of work mother does when working outside the home ______________

3. What is the father's trade or occupation (specify) ______________
Is the father presently employed? Yes ___ No ___
If the father is presently employed check one:

Full time ____
More than half time ____
Half time ____
Less than half time ____

4. How do the (mother and/or father) participate with the children as a group?
Check one or more:

Read ____
Swim ____
Fish ____
Hunt ____

Card Games ____
Television ____
Plays ____
Sports ____

Spectator Sports ____
Others (Specify) ____

5. A. Do the children dance? Yes __ No __ or play at dancing Yes __ No __
If yes, check one:

Daily ____
2 or more times per week ____
once a week ____
infrequently ____

B. Do the children sing? Yes __ No __ or play at singing? Yes __ No __.
If yes, check one:

Daily ____
2 or more times per week ____
once a week ____
infrequently ____

C. Do the children paint or draw? Yes __ No __
If yes, check one:

Daily ____
2 or more times per week ____
once a week ____
infrequently ____

D. Do the children spend time at some other creative or artistic activity?
Yes __ No __
If yes, specify ____

6. Did your children who were selected in the creative and cultural arts program have a favorable __ or unfavorable __ (Check one) attitude towards regular school?
If the attitude is favorable, complete the following: (check one - each case)

Name

____________ enthusiastic ___ likes school ___ likes school very little __
____________ enthusiastic ___ likes school ___ likes school very little __
____________ enthusiastic ___ likes school ___ likes school very little __

7. A. How many years of school did the mother complete? Check one:

Less than 8 years ___
9 years ___
10 years ___
11 years ___
12 years ___
13 years ___
14 years ___
15 years ___
16 years ___
more than 16 years ___

B. How many years of school did the father complete? Check one:

less than 8 years ___
9 years ___
10 years ___
11 years ___
12 years ___
13 years ___
14 years ___
15 years ___
16 years ___
more than 16 years ___

8. A. What level of education would you like to see your children complete? Check one:

less than high school ____
high school ____
2 years of college ____
4 years of college ____
more than 4 years of college ____

B. Does the mother and/or father have any pre-set vocational goals for the children? Yes __ No __.

PARENT INTERVIEW

PART II

This section of the interview guide for the parent interview is to be used with parents whose children did not attend the Cultural and Creative Arts Program. It is also to be used in interviewing those parents whose children did attend the Cultural and Creative Arts Program but dropped out prior to the end. One question in Part II inquires the length of time the child attended the Cultural and Creative Arts Program. For those children who attend the program two weeks or more Part III of the guide should be used in addition to Part II. For those children who did not attend or who attended less than two weeks, omit part III.

INTERVIEW

Instruction to interviewer: Question 1 is to be asked of all interviewees. If the reply to question 1 is "no" the only other question to be asked is question 2. If the reply to question 1 is "yes", the only other question to be asked is question 3.

1. Did your child (children) participate in the creative and cultural arts program? Yes ___ No ___ (Check one) If yes, how long? ____________

   If the answer to above is "no" and the child did not attend at all proceed with number 2.

2. What was the reason for his (her, their) not attending? (Check one or or more)
   (a) He (she, they) did not want to attend. ____
   (b) Parents did not want him (her, them) to attend. ___
   (c) Transportation problems. ____
   (d) Family or child went away on vacation. ____
   (e) Other (specify) ______________________________

   If the answer to question 1 is "yes" and the child did not remain in the program for the total time, proceed with number 3.

3. Why did he (she, they) drop out of the program. (Check one or more)
   (a) Did not like the activities. ____
   (b) Did not like the teacher or teachers. ____
   (c) Did not get along well with other children. ____
   (d) Transportation was a problem. ____
   (e) Attendance caused the family inconvenience. ____
   (f) Family went on vacation. ____
   (g) He (she, they) dislike being taken out of class for testing. ___
   (h) Parents objected to the questionnaire and "tests". ____
   (i) Other (specify) ______________________________

PART III

PARENT INTERVIEW

Parent's Name ______________________ Child's Name ________________________
(or Children's)

1. Since having been in the workshop, does your child (or children) show a greater interest in: Art? Yes ___ No ___; Music? Yes ___ No ___; Dancing? Yes ___ No ___; Drama? Yes ___ No ___.

   In which of these do you think he now has (they have) the greatest interest? Check one for each child:

   Art ___ Dancing ___
   Music ___ Drama ___

2. Is there anything in which your child (children) participated this summer that you would like to see continued during the regular school year? Yes ___ No ___. If so, what? Check the appropriate area or areas:

   Music ___ Dancing ___ Everything ___
   Art ___ Drama ___

3. Did your child (children) discuss the creative arts workshop with anyone in the family during the time of the workshop? Yes ___ No ___. Did he (they) discuss it with:

   Displeasure ___ Moderate interest ___
   Mild interest ___ Enthusiasm ___

4. Would he (she, they) like to attend a similar workshop next summer? Yes ___ No ___. Wkould you like him (her, them) to attend again? Yes ___ No ___.

5. Can you think of anything we could do to make the workshop better next year? Yes ___ No ___. If so, what? ______________________________

6. Have you found that your family has had any additional expenses (over and above the usual incidentals) because your child (children) attended the workshop? Yes ___ No ___. If so, approximately how much?

   Less than $5 ___ $11 - $20 ___
   $6 - $10 ___ More than $20 ___

7. Did you attend any of the parent conferences at the center? Yes ___ No ___. If so, of how much value was it to you in extending your understanding of your child (children) and of the purposes of the creative arts workshop? Check one:

_____ Of no value to me

_____ Of little value to me

_____ Of reasonable value to me

_____ Of great value to me

8. Does (do) your child (children) show evidence of having a greater interest in school than he (she, they) did before participating in the creative arts program? Yes ___ No ___.

9. Have you observed any change or changes in your child (children) in any of the following areas?

Yes	No	
___	___	Greater willingness to accept responsibility
___	___	More confidence in his (her, their) abilities
___	___	More cooperative with family members
___	___	More cooperative with peers
___	___	A more cheerful frame of mind

Others (Specify): ____

____

____

60/61

Center ______________

Grade ______________

Child's Name ______________________

FIRST CHILDREN'S INTERVIEW

1. Do you like art? Yes ___ No ___

   Do you like dancing? Yes ___ No ___

   Do you like music? Yes ___ No ___

   Do you like acting? Yes ___ No ___

   If you had to make a choice, which of the following would be your first choice? Put the number 1 after the appropriate activity.

   art ___

   music ___

   dance ___

   acting ___

   Which of these would be your last choice? Put the number 4 after it.

2. Have you ever played a musical instrument? Yes ___ No ___

   If so, what? _______ Where have you played it? Be specific.

   ____

3. Have you ever been in a play? Yes ___ No ___ Was it fun? Yes ___ No ___

   Why? ____

4. Have you ever been in an art museum? Yes ___ No ___ Was it fun? Yes ___ No ___ Do you like to paint? Yes ___ No ___ Draw? Yes ___ No ___. Color in a coloring book? Yes ___ No ___

5. Have you ever taken dancing lessons? Yes ___ No ___ If the reply is negative proceed with: Would you like to take dancing lessons? Yes ___ No ___. What kind of dancing do you think you would like best? Circle one: tap, ballet, folk dancing, other (specify) ______________

6. Why did you decide to enroll in the workshop? Check one or more?

________________ I thought it would be fun.

________________ My teacher recommended it.

________________ My family thought I should.

________________ Because my friends decided to come.

________________ No reason.

7. Will you be here for all of the five week session? Yes ___ No ___

Do not know ___. Reason if answer is other than yes ________________________

____

____

Center ______________________

Child's Name ______________________

SECOND CHILDREN'S INTERVIEW

1. In which of the following did you take part this summer during the workshop?

____ Painting

____ Ceramics

____ Other art work (specify) ________________

____ Children's theatre

____ Puppets

____ Creative dramatics

____ Folk dancing

____ Creative dancing

____ Other dancing (specify) ________________

____ Singing

____ Playing instruments (if so, which?) ________

____ Music appreciation (listening)

____ Any other creative art activity (if so, specify)

____

2. What did you like best in the entire program? ____________________

____

What did you like least? ____

____

3. Is there something which you would have liked to do in the creative arts which you were not given an opportunity? Yes ___ No ___. If so what would you like to do? ________________________________

____

4. Is there anything you would like to see added to next year's program? Yes ____ No ____. If so, what? ____

5. Are you glad you took part in the program? Yes ___ No ___. Would you like to take part in it again next year? Yes ___ No ___.

Appendix B

FOLK DANCE (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for placing the appropriate number in the blank spaces for items 1, 2 and 3.

Items four (4) through nine (9) require that the tester make a judgement of the child's position on the rating scale provided for each item. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five week period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgement of items four (4) through nine (9) as they relate to each child.

Name ____ Age _____

Days present in this activity ____________________________

1. ________________ Number of singing-games learned
2. ________________ Numbers of folk dance step-patterns learned
3. ________________ Numbers of folk dances learned
4. 1 2 3 4 5 6 7 8 9 10 Ability to move
5. 1 2 3 4 5 6 7 8 9 10 Sensitivity to rhythmic structure of music
6. 1 2 3 4 5 6 7 8 9 10 Ability to follow folk-dance calls
7. 1 2 3 4 5 6 7 8 9 10 Freedom and efficiency of movement
8. 1 2 3 4 5 6 7 8 9 10 Strength and endurance
9. 1 2 3 4 5 6 7 8 9 10 Enjoyment of folk dance

EXPLORATORY DANCE (grades 1-3)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that N Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ______________

Days present in this activity ______________

1. 1 2 3 4 5 6 7 8 9 10 Strength and Endurance

2. 1 2 3 4 5 6 7 8 9 10 Bodily control

3. 1 2 3 4 5 6 7 8 9 10 Variety of movement

4. 1 2 3 4 5 6 7 8 9 10 Fluency of movement

5. 1 2 3 4 5 6 7 8 9 10 Ability to use vocabulary of movement terms

6. 1 2 3 4 5 6 7 8 9 10 Ability to interpret emotion in dance

7. 1 2 3 4 5 6 7 8 9 10 Ability to interpret character in dance

8. 1 2 3 4 5 6 7 8 9 10 Ability to interpret ideas in dance

9. 1 2 3 4 5 6 7 8 9 10 Ability to communicate and project through dance

10. 1 2 3 4 5 6 7 8 9 10 Ingenuity, inventiveness and creativity in dance

11. 1 2 3 4 5 6 7 8 9 10 Extent to which applies self in dance activities

12. 1 2 3 4 5 6 7 8 9 10 Ability to perform rhythmically

13. 1 2 3 4 5 6 7 8 9 10 Joy in movement

CREATIVE DANCE (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ________________

Days present in this activity ________________

1. 1 2 3 4 5 6 7 8 9 10 Strength and endurance
2. 1 2 3 4 5 6 7 8 9 10 Bodily control
3. 1 2 3 4 5 6 7 8 9 10 Variety of movement
4. 1 2 3 4 5 6 7 8 9 10 Fluency of movement
5. 1 2 3 4 5 6 7 8 9 10 Ability to use vocabulary of movement terms
6. 1 2 3 4 5 6 7 8 9 10 Ability to interpret emotion in dance
7. 1 2 3 4 5 6 7 8 9 10 Ability to interpret character in dance
8. 1 2 3 4 5 6 7 8 9 10 Ability to interpret ideas in dance
9. 1 2 3 4 5 6 7 8 9 10 Ability to communicate and project through dance
10. 1 2 3 4 5 6 7 8 9 10 Ingenuity, inventiveness and creativity in dance
11. 1 2 3 4 5 6 7 8 9 10 Extent to which applies self in dance activities
12. 1 2 3 4 5 6 7 8 9 10 Ability to perform rhythmically
13. 1 2 3 4 5 6 7 8 9 10 Joy in movement

APPALACHIAN MUSIC FOR YOUNG PEOPLE (grades 1-3)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for placing the appropriate number in the blank spaces for items 1, 2 and 3.

Items four (4) through nine (9) require that the tester make a judgment of the child's position on the rating scale provided for each item. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five week period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of items four (4) through nine (9) as they relate to each child.

Name ______________________________ Age ____________________

Days present in this activity ____________

1. ____________ Numbers of songs learned
2. ____________ Number of dances or singing games learned
3. ____________ Instrumental skills learned
4. 1 2 3 4 5 6 7 8 9 10 Singing ability
5. 1 2 3 4 5 6 7 8 9 10 Ability to sing in tune and style with others
6. 1 2 3 4 5 6 7 8 9 10 Ability to sing expressively
7. 1 2 3 4 5 6 7 8 9 10 Ability to sing rhythmically
8. 1 2 3 4 5 6 7 8 9 10 Ability to perform on instruments with group
9. 1 2 3 4 5 6 7 8 9 10 Interest in music

EXPLORING MOUNTAIN MUSIC (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for placing the appropriate number in the blank spaces for items 1, 2 and 3.

Items four (4) through ten (10) require that the tester make a judgment of the child's position on the rating scale provided for each item. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of items four (4) through ten (10) as they relate to each child.

Name ______________________________ Age ____________________

Days present in this activity __________

1. ________________ Numbers of songs learned
2. ________________ Numbers of chords learned
3. ________________ Numbers of rhythmic accompaniment patterns learned
4. 1 2 3 4 5 6 7 8 9 10 Skill in adopting techniques to pieces of music
5. 1 2 3 4 5 6 7 8 9 10 Ability to perform with appropriate style
6. 1 2 3 4 5 6 7 8 9 10 Ability to sing expressively
7. 1 2 3 4 5 6 7 8 9 10 Ability to contribute to group singing
8. 1 2 3 4 5 6 7 8 9 10 Ability to accompany others
9. 1 2 3 4 5 6 7 8 9 10 Dexterity, coordination, facility
10. 1 2 3 4 5 6 7 8 9 10 Ability to maintain continuity through piece of music

EXPLORING INSTRUMENTAL MUSIC (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for placing the appropriate number in the blank space for item one (1).

Items two (2) and four (4) require that the tester make a judgment of the child's position on the rating scale provided for each item. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of items two (2) and four (4) as they relate to each child.

Item three (3) also requires that the tester make a judgment. The rating scale of item three (3) will be interpreted as follows: A rating of one (1) denotes a very low display of interest and a rating of ten (10) is to denote a very high display of interest by the child. The tester will circle the number on the rating scale that represents the tester's judgment of the child's interest.

Name ____ Age ____________________

Days present in this activity ____________________

1. ____________________ Number of instruments explored

2. Achievement on each:

1 2 3 4 5 6 7 8 9 10 Trumpet

1 2 3 4 5 6 7 8 9 10 Clarinet

1 2 3 4 5 6 7 8 9 10 Trombone

1 2 3 4 5 6 7 8 9 10 Flute

1 2 3 4 5 6 7 8 9 10 Violin

1 2 3 4 5 6 7 8 9 10 Cello

1 2 3 4 5 6 7 8 9 10 Drum

3. 1 2 3 4 5 6 7 8 9 10 Degree of interest in most-liked instrument

4. 1 2 3 4 5 6 7 8 9 10 Dexterity, coordination, facility

CREATIVE PAINTING (grades 1-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ______________

Days present in this activity ______________

1. 1 2 3 4 5 6 7 8 9 10 Sensitiveness to creative stimulation
2. 1 2 3 4 5 6 7 8 9 10 Originality and ingenuity of design in creative work
3. 1 2 3 4 5 6 7 8 9 10 Ability to make good design in creative work
4. 1 2 3 4 5 6 7 8 9 10 Ability to work with others in group project
5. 1 2 3 4 5 6 7 8 9 10 Awareness of visual apects of nature
6. 1 2 3 4 5 6 7 8 9 10 Enthusiasm for artistic activity

CREATIVE CRAFTS (grades 1-6)

In order that the testing instruments reflect objective data and are free from bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for placing the appropriate number in the blank space for item one(1).

The tester will be responsible for writing in the crafts in which the child has had instruction and to circle the number on the scale that coincides with the tester's judgment of each of the crafts as they relate to each child. The rating scale is to be interpreted as explained in the following paragraph.

Items three (3) through six (6) require that the tester make a judgment of the child's position on the rating scale provided for each item. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of items three (3) through six (6) as they relate to each child.

Name ______________________________ Age __________

Days present in this activity ______________

1. ______________ Number of crafts participated in.

2. Mastery of techniques in each craft. (Write in and scale each craft below.)

   a. ________ 1 2 3 4 5 6 7 8 9 10
   b. ________ 1 2 3 4 5 6 7 8 9 10
   c. ________ 1 2 3 4 5 6 7 8 9 10
   d. ________ 1 2 3 4 5 6 7 8 9 10
   e. ________ 1 2 3 4 5 6 7 8 9 10
   f. ________ 1 2 3 4 5 6 7 8 9 10
   g. ________ 1 2 3 4 5 6 7 8 9 10

3. 1 2 3 4 5 6 7 8 9 10 Manual dexterity

4. 1 2 3 4 5 6 7 8 9 10 Use of color and design in craft projects

5. 1 2 3 4 5 6 7 8 9 10 Ability to complete projects

6. 1 2 3 4 5 6 7 8 9 10 Enthusiasm for craft activities

CREATIVE CERAMICS (grades 1-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ____________

Days present in this activity ____________________

1. 1 2 3 4 5 6 7 8 9 10 Manual dexterity
2. 1 2 3 4 5 6 7 8 9 10 Ability to create good design and decoration in ceramics
3. 1 2 3 4 5 6 7 8 9 10 Originality and ingenuity of design in ceramics
4. 1 2 3 4 5 6 7 8 9 10 Skill and workmanship in modeling
5. 1 2 3 4 5 6 7 8 9 10 Ability to complete projects
6. 1 2 3 4 5 6 7 8 9 10 Enthusiasm for artistic activity

PUPPET THEATRE (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position of the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ____________________

Days present in this activity ______________

1.	1 2 3 4 5 6 7 8 9 10	Creativity and imagination in making puppets
2.	1 2 3 4 5 6 7 8 9 10	Skill or craft in making puppets
3.	1 2 3 4 5 6 7 8 9 10	Ability to contribute cooperatively to production activities
4.	1 2 3 4 5 6 7 8 9 10	Ability to act and communicate with puppet
5.	1 2 3 4 5 6 7 8 9 10	Ability to improvise on story idea
6.	1 2 3 4 5 6 7 8 9 10	Ability to fit puppet character in story or dramatic situation

CREATIVE DRAMATICS (grades 1-3)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average students of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ____ Age ____________________

Days present in this activity __________________

1. 1 2 3 4 5 6 7 8 9 10 Sensitivity to creative stimulation
2. 1 2 3 4 5 6 7 8 9 10 Extent to which he applied himself in creative activities
3. 1 2 3 4 5 6 7 8 9 10 Eagerness to take part
4. 1 2 3 4 5 6 7 8 9 10 Ability to contribute to group activities
5. 1 2 3 4 5 6 7 8 9 10 Expressive abilities and attitudes in dramatic activity
6. 1 2 3 4 5 6 7 8 9 10 Ingenuity, inventiveness and creativity in dramatic activity
7. 1 2 3 4 5 6 7 8 9 10 Self-assurance
8. 1 2 3 4 5 6 7 8 9 10 Ability to communicate

CHILDREN'S THEATRE (grades 4-6)

In order that the testing instruments reflect objective data and are free of bias, the following instructions are to be followed explicitly by all testing personnel.

The tester will be responsible for filling in the proper name, age, and days present in this activity on the test form.

The tester will be responsible for making a judgment of the child's position on the rating scale provided for each item on this test form. The range of the scale will be interpreted as follows: A rating of one (1) is to be used to denote that No Achievement has occurred and a rating of ten (10) is to be interpreted to mean that the child has achieved that which would be expected of the average sutdents of this age or grade at the end of the five weeks period. Numbers one (1) and ten (10) represent the extremes of the range of the rating scale, the tester will circle the number on the scale that coincides with the tester's judgment of each of the items on the test form as they relate to each child.

Name ______________________________ Age ______________

Days present in this activity ______________

1. 1 2 3 4 5 6 7 8 9 10 Vocal skills in drama
2. 1 2 3 4 5 6 7 8 9 10 Action and body skills in drama
3. 1 2 3 4 5 6 7 8 9 10 Ability to express emotion
4. 1 2 3 4 5 6 7 8 9 10 Ability to express character
5. 1 2 3 4 5 6 7 8 9 10 Ability to express idea
6. 1 2 3 4 5 6 7 8 9 10 Ability to concentrate and maintain role
7. 1 2 3 4 5 6 7 8 9 10 Enthusiasm for dramatic activity

Appendix C

Center ______________

Name ______________________

Grade ______________________

School ______________________

I. LISTENING TO INSTRUMENTAL MUSIC

beautiful	___:___:___:___:___:___:___	ugly
good	___:___:___:___:___:___:___	bad
happy	___:___:___:___:___:___:___	sad
nice	___:___:___:___:___:___:___	awful
exciting	___:___:___:___:___:___:___	dull
fair	___:___:___:___:___:___:___	unfair
familiar	___:___:___:___:___:___:___	strange

II. GOING TO SCHOOL

beautiful	___:___:___:___:___:___:___	ugly
good	___:___:___:___:___:___:___	bad
happy	___:___:___:___:___:___:___	sad
nice	___:___:___:___:___:___:___	awful
exciting	___:___:___:___:___:___:___	dull
fair	___:___:___:___:___:___:___	unfair
familiar	___:___:___:___:___:___:___	strange

Name ____________________

Grade ____________________

School ____________________

III. PETS AT HOME

beautiful ___:___:___:___:___:___:___ ugly

good ___:___:___:___:___:___:___ bad

happy ___:___:___:___:___:___:___ sad

nice ___:___:___:___:___:___:___ awful

exciting ___:___:___:___:___:___:___ dull

fair ___:___:___:___:___:___:___ unfair

familiar ___:___:___:___:___:___:___ strange

IV. FOLK DANCING

beautiful ___:___:___:___:___:___:___ ugly

good ___:___:___:___:___:___:___ bad

happy ___:___:___:___:___:___:___ sad

nice ___:___:___:___:___:___:___ awful

exciting ___:___:___:___:___:___:___ dull

fair ___:___:___:___:___:___:___ unfair

familiar ___:___:___:___:___:___:___ strange

Name ____________________

Grade ____________________

School ____________________

V. ACTING

beautiful ___:___:___:___:___:___:___ ugly

good ___:___:___:___:___:___:___ bad

happy ___:___:___:___:___:___:___ sad

nice ___:___:___:___:___:___:___ awful

exciting ___:___:___:___:___:___:___ dull

fair ___:___:___:___:___:___:___ unfair

familiar ___:___:___:___:___:___:___ strange

VI. PAPER AND PAINTS

beautiful ___:___:___:___:___:___:___ ugly

good ___:___:___:___:___:___:___ bad

happy ___:___:___:___:___:___:___ sad

nice ___:___:___:___:___:___:___ awful

exciting ___:___:___:___:___:___:___ dull

fair ___:___:___:___:___:___:___ unfair

familiar ___:___:___:___:___:___:___ strange

Name ______________________

Grade ______________________

School ______________________

VII. DOING WHAT DAD SAID NOT TO DO

beautiful	___:___:___:___:___:___:___	ugly
good	___:___:___:___:___:___:___	bad
happy	___:___:___:___:___:___:___	sad
nice	___:___:___:___:___:___:___	awful
exciting	___:___:___:___:___:___:___:	dull
fair	___:___:___:___:___:___:___	unfair
familiar	___:___:___:___:___:___:___	strange

VIII. CREATIVE DANCING

beautiful	___:___:___:___:___:___:___	ugly
good	___:___:___:___:___:___:___	bad
happy	___:___:___:___:___:___:___	sad
nice	___:___:___:___:___:___:___	awful
exciting	___:___:___:___:___:___:___	dull
fair	___:___:___:___:___:___:___	unfair
familiar	___:___:___:___:___:___:___	strange

Name ____________________

Grade ____________________

School ____________________

IX. SINGING WITH OTHERS

beautiful	___:___:___:___:___:___:___	ugly
good	___:___:___:___:___:___:___	bad
happy	___:___:___:___:___:___:___	sad
nice	___:___:___:___:___:___:___	awful
exciting	___:___:___:___:___:___:___	dull
fair	___:___:___:___:___:___:___	unfair
familiar	___:___:___:___:___:___:___	strange

Appendix E

EVALUATION OF CREATIVE ARTS CENTER ________________________________
(Name of Center)

This form is to be used by the supervisor for purposes of evaluation of the teachers, teaching methods, physical plant, and facilities available in the Creative and Cultural Arts Program for the Monongalia County Schools.

In marking the record, estimate the rating for the quality or ability listed and place an "X" in the proper position on the graduated scale following the individual statements.

I. Teacher

1. Keeps children at a high standard of work. __:__:__:__:__:__:__:__:__:__ low high
2. Keeps children interested. __:__:__:__:__:__:__:__:__:__
3. Appears to have adequate preparation in the specific teaching area. __:__:__:__:__:__:__:__:__:__
4. Provides adequately for the development of skills. __:__:__:__:__:__:__:__:__:__
5. Has adequately prepared for the day's work. __:__:__:__:__:__:__:__:__:__
6. Has time to aid individual students during class period. __:__:__:__:__:__:__:__:__:__
7. Devotes time to group planning. __:__:__:__:__:__:__:__:__:__
8. Has ability to develop an interest in the aesthetic aspect of culture. __:__:__:__:__:__:__:__:__:__
9. Allows or permits self-expression or exploration by the children. __:__:__:__:__:__:__:__:__:__
10. Provides a wide variety of experiences to meet different individual as well as group purposes or goals. __:__:__:__:__:__:__:__:__:__
11. Uses and demonstrates the community's cultural resources __:__:__:__:__:__:__:__:__:__
12. Recognize and utilizes learning opportunities. __:__:__:__:__:__:__:__:__:__

COMMENTS: (Strengths and Weaknesses)

EVALUATION OF CREATIVE ARTS CENTER ______________________________
(Name of Center)

This form is to be used by the supervisor for purposes of evaluation of the teachers, teaching methods, physical plant, and facilities available in the Creative and Cultural Arts Program for the Monongalia County Schools.

In marking the record, estimate the rating for the quality or ability listed and place an "X" in the proper position on the graduated scale following the individual statements.

II. Physical Plant and Facilities

1. Lighting in the individual rooms. __:__:__:__:__:__:__:__:__:___
low high

2. Ventilation of the rooms. __:__:__:__:__:__:__:__:__:___

3. Each child has adequate work space __:__:__:__:__:__:__:__:__:___

4. A pleasant, attractive, inviting room. __:__:__:__:__:__:__:__:__:___

5. Adequate custodial service to provide a clean and healthy environment:
(a) within the building __:__:__:__:__:__:__:__:__:___
(b) outside the building __:__:__:__:__:__:__:__:__:___

6. Each center easily accessable to cultural resources of the community, i.e. scenic spots, museums, etc. __:__:__:__:__:__:__:__:__:___

7. Each building has an adequate room for the proper instruction of:
art __:__:__:__:__:__:__:__:__:___
drama __:__:__:__:__:__:__:__:__:___
music __:__:__:__:__:__:__:__:__:___
dancing __:__:__:__:__:__:__:__:__:___

8. The location of the rooms are such that interruptions and/or distraction from external sources are at a minimum. __:__:__:__:__:__:__:__:__:___

9. Transportation for field trips. __:__:__:__:__:__:__:__:__:___

10. Adequate space for displays, exhibits, bulletin boards, etc. __:__:__:__:__:__:__:__:__:___

11. Provisions for inter- or intra-center communication among teacher and staff. __:__:__:__:__:__:__:__:__:___

COMMENTS: (Strengths and Weaknesses)

EVALUATION OF CREATIVE ARTS CENTER ________________________________
(Name of center)

This form is to be used by the supervisor for purposes of evaluation of the teachers, teaching methods, physical plant, and facilities available in the Creative and Cultural Arts Program for the Monongalia County Schools.

In marking the record, estimate the rating for the quality or ability listed and place an "X" in the proper position on the graduated scale following the individual statements.

III. Materials and Equipment

1. Each child has an adequate amount of, or has access to, the proper expendable materials in:

art __:__:__:__:__:__:__:__:__:__
low high

drama __:__:__:__:__:__:__:__:__:__

music __:__:__:__:__:__:__:__:__:__

dancing __:__:__:__:__:__:__:__:__:__

2. The equipment being used in the center is functioning properly. __:__:__:__:__:__:__:__:__:__

3. The equipment being used in the center is adequately maintained. __:__:__:__:__:__:__:__:__:__

4. Desks, tables, and chairs are of proper construction for the use to which they are applied. __:__:__:__:__:__:__:__:__:__

5. The teachers have adequate material class discussion and/or demonstration. __:__:__:__:__:__:__:__:__:__

COMMENTS: (Strengths and Weaknesses)

DANCE CENTERS

Recommended Minimum Physical Facilities	Rating of Cultural Center*					
	Clay Battelle	Central	Waitman Barbe	Osage	Cheat Lake	Sabraton
1. **Size of room**: minimum of 75 square feet per pupil	S	S	S	S	S	S
2. **Pupil capacity**: maximum of 20 pupils	S	U	S	S	S	U
3. **Ventilation and temperature**: adequate for the comfort of pupils	S	S	S	S	S	S
4. **Lighting**: 10 to 30 foot candles at working level	S	S	S	S	S	S
5. **General atmosphere of room**: pleasant, attractive, and inviting room	S	S	U	U	S	U
6. **Storage**: adequate to accommodate equipment and materials	U	U	U	U	U	U
7. **Chalkboard**: minimum of 8-12 linear feet	U	U	U	U	U	U
8. **Bulletin or tack board**: minimum of 6 linear feet	U	U	U	U	U	U
9. **Proximity to exit**: rooms located close to exit to permit outdoors without access to disturbance to other classes	S	U	S	S	U	S
10. **Location of room**: properly situated to prevent transmission of sound to other parts of the building	S	S	S	S	S	S
11. **Folding chairs**: adequate for the number of pupils	S	S	S	S	S	S

* U--Unsatisfactory
S--Satisfactory

Materials and equipment not supplied at all: Record player and records (central).

Materials and equipment inadequately supplied: bamboo poles (central).

GENERAL MUSIC CENTERS

Recommended Minimum Physical Facilities	Rating of Cultural Center*					
	Clay Battelle	Central	Waitman Barbe	Osage	Cheat Lake	Sabraton
1. Acoustics: adequate for provision of proper sonic environment and for prevention of transmission of sound to other parts of the building	U	U	U	U	U	U
2. Size of main room: 60 square feet per pupil	S	U	U	U	S	U
3. Pupil capacity: Maximum of 20 pupils per room	S	U	U	S	S	U
4. Ventilation: adequate for maintenance of comfort of pupils	U	S	S	U	S	S
5. General atmosphere: a pleasant, attractive, inviting room	S	S	S	U	S	S
6. Lighting: 30 to 70 foot candles at seating height--minimum	U	U	U	U	U	U
7. Chalkboard: 16 to 20 linear feet	S	S	U	U	S	U
8. Bulletin or tack board: 8 to 10 linear feet, located near the entrance to the main music room	S	S	S	S	S	S
9. Storage cabinets: adequate to contain books, record albums, etc.	U	S	U	U	U	U
10. Furniture: folding chairs or desk chairs, piano and bench	S	S	S	S	S	S

*U-Unsatisfactory
S-Satisfactory

Materials and equipment not supplied at all:

Materials and equipment inadequately supplied: Folk records (Sabraton)

INSTRUMENTAL MUSIC CENTERS

Recommended Minimum Physical Facilities	Rating of Cultural Center*					
	Clay Battelle	Central	Waitman Barbe	Osage	Cheat Lake	Sabraton
1. Acoustics: adequate for provision of proper sonic environment and for prevention of transmission of sound to other parts of the building	U	U	U	U	U	U
2. Size of main room: 25 to 30 square feet per pupil	S	U	S	S	S	U
3. Pupil capacity: maximum of 15 pupils per room	S	S	S	S	S	U
4. Practice room: 50 to 60 square feet each of a minimum of 4	U	U	U	U	U	S
5. Location of main music room and practice rooms: adjacent or nearby adjacent to each other	U	U	U	U	U	U
6. Ventilation: adequate for maintenance of comfort of pupils	U	S	S	U	S	S
7. General atmosphere: a pleasant, attractive, inviting room	U	S	S	U	S	S
8. Lighting: 30 foot candles at seating height--minimum	U	U	U	U	U	U
9. Chalkboard: 20 to 25 linear feet	U	S	S	U	S	S
10. Bulletin or tack board: 8 to 10 linear feet, located near the entrance to the main music room	U	S	U	U	S	S
11. Storage cabinets: adequate to contain instruments, music folders, books, record albums, etc.	S	S	U	S	U	U
12. Folding chairs: adequate for the number of pupils	S	S	S	S	S	U
13. Practice room facilities: properly insulated and equipped with 2 or 3 chairs and music stands	U	U	U	U	U	U

* U-Unsatisfactory
S-Satisfactory

Materials and equipment supplied at all: pencils, paper paper clips
Materials and equipment inadequately supplied:

ART CENTERS

Evaluation of Cultural and Creative Arts Center

Recommended Minimum Physical Facilities	Rating of Cultural Center*					
	Clay Battelle	Central	Waitman Barbe	Osage	Cheat Lake	Sabraton
1. Room size: 35 to 45 square feet per pupil exclusive of storage space	S	S	S	U	S	S
2. Maximum pupil capacity per room: 35 pupils (regardless of room size)	S	U	S	S	S	S
3. Proximity to exit: rooms located close to exit to permit access to outdoors with minimum disturbance	S	S	S	S	U	S
4. Lighting: maximim of both controlled and natural lighting (30 to 70 foot candles at desk top)	U	U	U	U	U	U
5. General atmosphere of room: a pleasant, attractive, and inviting room	U	S	U	U	S	S
6. Ventilation and temperature: ventilation and temperature of room adequate	U	S	S	U	S	S
7. Sink: hot and cold running water	U	S	S	S	S	U
8. Work counter units and/or tables and chairs: adequate to accommodate all pupils comfortably	S	S	S	S	S	S
9. Chalkboard: approximately 20 linear feet with chart and display rail above	S	S	S	S	S	S
10. Bulletin or tack board: adequate for the display of work by all pupils with chart and display rail above	U	U	U	S	S	S
11. Electrical outlets: adequate (above work counters and/or on tables)	U	U	U	U	U	U
12. Provision for hanging mobiles, etc. from ceiling: adequate	U	U	U	U	U	U
13. Separate storage room: 200 to 250 square feet for variety of instructional supplies	U	U	U	U	U	U

* U--Unsatisfactory
S--Satisfactory

Materials and equipment not supplied at all: scissors

Materials and equipment inadequately supplied: Elmer's glue, shellac, white and colored construction paper, materials for basketry, chalk, masking tape, tempro paints, wire for sculpture, finger paint

DRAMA CENTERS

Recommended Minimum Physical Facilities	Rating of Cultural Center*					
	Battelle	Clay Central	Waitman Barbe	Osage	Cheat Lake	Sabraton
1. **Size of room**: minimum of 60 square feet per pupil	S	S	U	S	S	U
2. **Pupil capacity**: maximum of 12 pupils	U	U	U	U	U	U
3. **Ventilation and temperature**: adequate for maintenance of comfort of pupils	U	U	U	U	S	U
4. **Lighting**: provision for varying directions, intensity, and comfort from 10 to 100 foot candles	U	U	U	U	U	U
5. **General atmosphere of room**: a pleasant, attractive, inviting room	U	S	S	U	S	S
6. **Stage**: adequate stage facilities available when needed	S	S	S	U	S	U
7. **Work counter units**: adequate to accommodate each pupil for construction of puppets, costumes, necessary properties, etc. (may be separate room)	U	S	U	U	S	U
8. **Storage facilities**: sufficient cabinet and shelf space to accommodate all materials (minimum 200 square feet)	U	U	U	U	S	U
9. **Practice room equipment**: platforms, ramps, portable screens, traverse rods for hanging curtains	U	U	U	U	U	U
10. **Puppet theatre**: one for each center	S	S	S	S	S	U
11. **Chalkboard**: minimum of 8 to 12 linear feet	S	S	S	S	S	S
12. **Bulletin or tack board**: minimum of 10 feet	U	S	S	S	S	U

* U-- Unsatisfactory
S-- Satisfactory

Materials and equipment not supplied at all: cloth for costumes
Materials and equipment inadequately supplied: paint, poster board, crepe paper